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The Musical Critic.

Volume I.

CHICAGO, APRIL 26, 1898.

Number 7.



EARL R. DRAKE.



.... Chicago Advertisements

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The Musical Critic.

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NEWS AT HOME.

Mr. H. B. Bernhard-Perboner, the violinist, has opened a studio at 905 Steinway Hall.

Miss Marion A. Treat, the well known soprano, was married, April 12th, to Mr. F. W. Taylor, of Lincoln, Neb.

Miss Julia Officer announces that the Apollo Club will go to Omaha during the second week in June, instead of the first week, as at first intended.

The Chicago Mandolin Club has engaged Miss Helen Buckley, soprano, and Mr. H. C. Cassady, tenor, to assist at their annual concert to be given in Central Music hall on Saturday evening, May 14th.

The musical works for the first five weeks are being arranged, and soloists for the oratorios selected, to appear at the Musical Festival of the Trans-Mississippi and International Exposition, opening on June 1st.

Miss Emma E. Clark was the pianist at the entertainment given by the musical department of the Mattheon Club Saturday evening, the selections from Chopin and Schumann being enthusiastically received.

The Irma Company will play for a return engagement, at the Marquette Club, Eichberg's "Doctor of Alcantara," on April 28th. The cast includes Miss Jennie Dunn, Gertrude Andrews, Helen McConnell, Chas T. Barnes, Ed. Hull, J. W. Linee, Chas. P. Swift and Wm. Henderson. Mr. Arthur Dunham is pianist and director.

Among the many talented young musicians who have of late made their debut before Chicago audiences is Master Alexander Martin, a phenomenal boy pianist. Although not over 15 years of age, his artistic development is wonderfully striking. His technique is brilliant, and he not only displays delicacy and refinement of touch, but also shows a spirited and forceful power of interpretation. His personality is pleasing and he has none of the customary self-conceit displayed by boy artists. His repertoire is extensive, embracing works of Liszt, Schubert, Asher, Pope, Bachmann, Depont, Rive-King, Gottschalk, and many other well known composers. Master Martin is a pupil of Mr. Watt, of the Chicago Piano College, and judging from his present attainments, we feel confident that this young pianist has before him a brilliant artistic future.

Miss Millie Ione Cleveland gave a successful recital, Tuesday, March 22nd, under the auspices of Epworth League, in Grace M. E. Church. She was assisted by Mr. Alexander Lehman, violin; Dr.

T. H. Colter, tenor; Mrs. Jennie G. Lord and Mr. Powell Metz, readers, with Miss Olga Kohn at the piano. Miss Cleveland manifested great talent in her readings, and in this she was ably supported by Mrs. Lord and Mr. Metz. Mr. Lehman always plays his solos with a musicianly conception; his Gipsy air, by Sarasate, has no superior, and with this particular solo he never fails to get an encore. It is said he is practicing some of the greater works of Bruch and Paganini, and no doubt will play them well. The Bruch Concerto would be preferable. Dr. Colter sang admirably well, "Thy Captive," by Moir, and "Heart Fancies," by Thomas. Miss Kohn ought to have better technique in runs and more force in her fortés; otherwise she did good work, in following the violinist. Mr. Lehman ought to have had the piano nearer the platform, and on the other side of it, which certainly would have been to his advantage.

Miss Kathryne Lester Williams, pianist, and Mr. Peter Ingles, basso, gave a very interesting recital at the studio rooms of Miss Williams, Greenwood Ave. and 43d St., on March 29th. The programme was as follows:

"Tremolo," Gottschalk; "La Fileuse," Raff; "Song of Hybrias, the Cretan," Elliott; "Magic Fire Scene," Wagner-Brassin; "Out on the Deep," Lohr; "Kammenoi Ostrow," Rubenstein; "Hark, hark, the lark," Schubert-Liszt; "A Toreador's Love Song," Couchois; "Marche Militaire," Schubert-Tausig.

The following, clipped from the Cleveland "Plain-dealer," is another evidence of the popularity of the Orphan's Publishing Co.'s new Book, "Four Organ Arrangements of Kate Vanderpoel's Compositions." Cleveland organists are not alone in their appreciation of this admirable book. The sale has been remarkable, and all the organists, particularly, consider it of such excellence that they have not only added it to their libraries, but consider their programs incomplete without the performance of several of the selections:

"Prof. William B. Colson gave an organ recital to the College Club at the Old Stone Church yesterday afternoon. It was one of the most enjoyable recitals of the season, and was greatly appreciated by the club. The program included numbers by Wagner, Dubois, Rheinberger, Lemaigne, Vanderpoel, Durant-Guilmand, Bach, Spinney and Lemmens. Probably few in the audience noted that the number which received a perfect storm of applause was the composition of a former Clevelander—"Supplication"—by Kate Vanderpoel. A simple thing—it is wonderfully melodious and expressive. Bach's aria, from the orchestral suite in D, was exquisitely played and won merited applause. The concert was complimentary to the club, and the members are indebted to Prof. Colson for a very pleasant afternoon."

THE MUSICAL CRITIC.

Manager Henderson has made arrangement with Professor Hans Line, who will inaugurate a series of concerts at the Great Northern theater, employing his orchestra of forty pieces, commencing Sunday afternoon, April 24. Mr. Line was formerly the director of the orchestra in one of the Berlin theaters, and it is anticipated that his series of concerts in Chicago will be very successful.

Wilhelm Middleschulte and Sidney Biden have arranged a series of five concerts to take place at the University Congregational church, Madison avenue and Fifty-Sixth street, beginning April 22. They will be assisted by Mr. Proctor Smith, Misses Jeanette Durno, Maud Jennings, Marian Carpenter, Messrs. Frederick W. Carberry, Bruno Kuehn, Franz Esser, and Carl Brueckner.

The ninth concert of the Manuscript society of Chicago, which was the last one this season, was given in Steinway hall, Thursday evening, April 21st. Compositions by Mrs. R. C. Clowry, Frederic Grant Gleason, Rossetter G. Cole, Adolf Weidig, Arne Oldberg, and E. R. Kroeger were given by such artists as Mr. Spiering, Mrs. R. G. Cole, Arne Oldberg, Mme. Linne, the Listemann quartet, and others.

The musical enthusiasts will be pleased to know that Ysaye, Marteau, and Gerardy will play a serenade by Beethoven, for violin, viola, and 'cello at the benefit concerts, for the Chicago Maternity hospital, in Central Music hall, April 28 and 30.

James Watson gave the first of a series of organ recitals at the church of the Epiphany, on Tuesday evening, April 19. He was assisted by Miss Ianthe Williamson, violinist, and Mr. George Wilbur Reed, barytone.

Miss Laura Combs, soprano, and Mr. Alfred Shaw, tenor, assisted by Allen Spencer, gave an evening musicale at Mr. and Mrs. Bicknell Young's studio, Kimball hall, on Wednesday, the 20th.

Miss Effie Murdock of the American conservatory gave a lecture-recital on Wagner and his musical dramas, with musical illustrations, Saturday afternoon, April 23, in Kimball Rehearsal hall. She was assisted by Mrs. Emma Gutmann, Miss Wycoff, and Messrs. Harry Dimond and Cyril Bruce Smith.

Mrs. C. L. Krum, soprano, Mrs. Burton Hanson, expressionist, Miss Emma E. Clark, pianist; Mr. John Rounds Smith, basso, appeared upon a program given for the benefit of the Jackson Park sanitarium Tuesday afternoon, April 19, at the South Side Women's club rooms.

A very enjoyable musical entertainment was given by Dr. H. S. Perkins at his residence, No. 1628 Indiana avenue, to a company of invited music teachers and professional musicians, Thursday evening, April 14th. The music was furnished by Mrs. Katharine

Wade, soprano; Mr. Alexander Krauss, violin; Mr. Louis Amato, violincello, and Mr. Hans S. Line, piano.

The last general concert of the Amateur Musical Club was given at Steinway Hall, Monday evening, April 25th. The program, arranged by Mrs. H. K. Bigelow and Mrs. Clifford Williams, was as follows: Rondo in C Major, Op. 70, Chopin (for two pianos) Mrs. Edwin Lapham and Miss Blanche Sherman; Trio in F Major, Op. 18, Saint-Saens, Miss Large, Mr. Becker and Mr. Unger; Cantata, "King Rene's Daughter" Henry Smart, Amateur Club Choir and Miss Dunn, Mrs. Henry Sheffield and Miss Hubbard; Mrs. H. K. Bigelow, Director.

A lecture and concert at St. Anne's Hall, Garfield boulevard and Wentworth avenue, the evening of April 11th was a splendid success. The Rev. F. L. Reynolds delivered a very interesting oration, followed by a concert. The artists taking part were Miss Zella Neill, soprano, Carrie Woods Bush, pianist, Hubbard Parker, tenor, Chas. F. Craig, reader, James Mullen, tenor. Miss Neill's singing is exceedingly satisfactory of a sparkling quality. Parker sings earnestly with splendid phrasing and good finish. Carrie Woods Bush has a style and character that is pleasing. Mr. Craig in his selection from "Rip Van Winkle" as well as the "Character Sketelus" met the approbation of the large audience and was very convincing in his dramatic ability.

The bright, cheerful countenance of Alfred Williams, the basso, is again noticed in musical articles. Mr. Williams is the recipient of profuse congratulations upon the beauty of his vocalization, thanks to a years sojourn abroad.

Mr. J. Burt Rogers, the possessor of a brilliant lyric tenor, is in the field for engagements.

Mrs. Ida Hemmi, soprano, and Mr. Wm. Wegener, tenor, have been engaged as soloists of the Saengerfest to be held at Davenport next month.

The board of directors of the Manuscript Society of Chicago at their last meeting unanimously passed the following resolutions: "Resolved, That in the death of Mr. George Ellsworth Holmes the Manuscript society of Chicago is deprived of a most valuable and highly esteemed member and that the art to which he was so loyally devoted has lost a distinguished exponent, whose endeavor has been always toward the highest accomplishment and whose artistic attainments, as well as high character as a man, have lent honor to the profession. The Manuscript society, indebted to him for hearty co-operation and assistance, spreads this resolutions on its records as an expression of its gratitude and appreciation."

Frank King Clark, the well known basso, has issued a new circular that is really a work of typographic art. To those contemplating the engagement of a good basso we heartily recommend Mr. King.

Signor Marescalchi of the Chicago Conservatory, will give a concert the 28th of this month in Auditorium Recital hall.

Thomas K. Arnold's book, "Rock-a-by Land, and Other Tales," is a collection sparkling with wit and beauty. There is a depth of feeling true to nature, striking with sweet sentiment and delicate expression. A work that will prove a sympathetic, uplifting influence on all so fortunate as to possess and read it.

Friday evening "The Creation" will be presented at the Y. M. C. A. Hall, under the batonage of Mr. Holmes. The soloists are Mrs. Ida Hemmi, soprano; Mr. Stanley Davies, tenor, and Mr. Sydney Bidew, baritone.

The Metropolitan Conservatory will give an entertainment Tuesday evening, April 26th, in Steinway Recital Hall. In addition to an interesting musical programme, will be presented Louis Diehl's musical sketch, "A Dress Rehearsal," with a large cast of attractive young ladies.

One of the red-letter musical events of the season will be the concerts given Thursday evening and Saturday afternoon in Central Music Hall, for the benefit of the Chicago Maternal Hospital and Training School for Nursery Maids. The artists are: Marteau, the violinist; Lachaume, the pianist; Max Bendix, the violinist; Gerardy, the 'cellist, and Ysaye, the Belgian violinist. The programs will comprise numbers selected from the following interesting works: Piano quatuor, No 2, C minor, (G. Faure), Marteau, Lachaume, Ysaye and Gerardy; piano quatuor in A minor, (F. D'Indy), Lachaume, Ysaye, Marteau and Gerardy; serenade, for violin, viola and 'cello, (Beethoven), Ysaye, Marteau and Gerardy; quintet, (A. de Castillon), Lachaume, Ysaye, Marteau, Bendix and Gerardy; quintet, (Cæsar Franck), Lachaume, Ysaye, Bendix, Marteau and Gerardy; concerto in D minor, for two violins, (Bach), Ysaye and Marteau. Bach's double violin concerto was played with overwhelming success in Europe, last season, by Ysaye and Cæsar Thomson, creating a perfect furore. All lovers will anticipate with keen interest the performance of this great concerto.

A song recital, the program of which consists of compositions by American composers, will be given by Mme. Ragna Linne Wednesday evening, April 27th, at Kimball Hall. Miss Jeannette Durno, the brilliant pianist, and Mrs. Florence Hackett will assist.

The Chicago Mendelssohn Club will give its third Wednesday evening, April 27th, in Central Music Hall. The soloists are Frangcon Davies and Bruno Steindel. The club numbers: "Spring has Come," Buck, "Forsaken," Koschat; "Lead, Kindly Light," Buck; "To the Sons of Art;" Mendelssohn; "The Rose and the Gard'ner," Thorne; "A Franklyn's Dogge," Mackenzie; "Land-Sighting," Grieg.

The Ravenswood Musical Club will give Haydn's oratorio, "The Creation," Tuesday evening, April 26th, at the Ravenswood Congregational church. The soloists are: Miss Helen Buckley, soprano; Henry F. Stow, tenor; William Fisher, basso; Walter Keller, organist; P. C. Lutkin, musical director.

Miss Annie E. Jacobson, who has just located in Chicago, is a musician of rare gifts and attainments indeed. Her voice is truly phenomenal, ranging from C to high D, a rich, mellow mezzo-soprano in quality. Miss Jacobson is also a brilliant pianist, soloist and accompanist. Miss

Jacobson began her musical studies some twelve years ago, then a child of nine years, her remarkable talents becoming prominent at this early age, and has always had the advantage of excellent instructors. Her professional experience has rounded out her serious study, making her a true artist. Petite and

chic, she wins the good will of her audiences without effort. Last season, on tour, she received four and five encores to each appearance, nightly. The southern press has been decidedly warm in praise of her work and frequently favored her with extended notices. Miss Jacobson is a daughter of Rev. Dr. Jacobson, of Natches, Miss. himself a noted vocalist and composer, and a sister of Samuel Louis Jacobson, the cornet virtuoso, of this city.

At the next Sherwood Club Musicale, May 10th, Mr. Frank Hannah will be assisting soloist.

Wm. H. Sherwood, the pianist, has closed an engagement for May 3rd with the Cecilia Society, Detroit, and been invited, the second year in succession, to play concerto with orchestra, and give recitals as well, at the "M. D. N. A." of New York in June, as well as recitals also at Washington, Pa., Knoxville, Ill., and concerto with orchestra and recital at Omaha Exposition.

A program of ensemble music will be given in Kimball Rehearsal Hall, at 1:30 o'clock Saturday, April 30th, by teachers and pupils of Chicago Piano College, assisted by vocal pupils of Mr. Milton B. Harris.

The pupils of the Arey Conservatory give a recital in Steinway Hall, Thursday evening, April 28th.



ANNIE E. JACOBSON.

The Balatka Academy of Musical Art gave a musical soiree Monday evening, April 24th, at Kimball Hall.

Mrs. E. W. Prentiss, assisted by Earl Drake, violin; Hermann Diestel, cello; Sidney P. Biden, vocal; Miss Roosevelt Fuller, accompanist, and Mr. Emil Liebling, will give a concert Thursday evening, April 28th, at the Lewis Institute.

The fourth recital of the Sherwood Piano School will be given Wednesday, April 27th, 2:30 p. m., in Steinway Hall, by the Misses Frank Blymner, Mamie Hartman, Emma Siegmund, Kittie Cummings, Mrs. O. B. Spencer, Messrs. R. B. Myers, Theo. Teepe, A. D. Oldfield, pianists, and Miss Harriet Beynon, soprano; Mrs. Gertrude Grosscup Perkins, accompanist. The program will be as follows:

Prelude Menuet and Toccata—Suite, E minor, op. 72, (Raff), Miss Hartman. Romanza and Fugue—Suite, E minor, (Raff), Mr. Teepe. "Caprice Espagnole," (Moszkowski), Miss Cummings. (a), "La Minaiure," (Kate Vanderpoel); (b), "Our Life is Vain," (Clayton Johns); (c), "Vainka's Song," (Wishaw), Miss Beynon. (a), "Berceuse," (Schytte); (b), "Prelude, D flat," (Chopin); (c), "Bouree," (Bach-Saint-Saens), Mr. Oldfield. (a), "Novelozza"; (b), "2me Mazurka," (Godard), Mrs. Spencer. (a), Polish Song, "Meine Freuden," (Chopin-Liszt); (b), Maehrchen, "Fairy Tale," (Raff), Miss Blymyer. "Judith," (Concone), Miss Beynon. "Kypris," op. 44, No. 7, (Jensen), Miss Siegmund. (a), "Adagio from op. 31, No. 2," (Beethoven); (b), "Novellette, No. 5," (Schuman); (c), "Murmuring Zephyrs," (Jensen Niemann), Mr. Myers.

In accordance with the recommendation of the committee appointed for the purpose, the board of management of the Apolio Club wishes to announce that a farewell concert, under Mr. Tomlins' direction, will be given at the Auditorium Tuesday evening, May 17th. On this occasion the oratorio, "Elijah," will be sung, and the members of the club, and former members who have sung the work under Mr. Tomlins' direction, will be asked to participate, enlarging the chorus to between 600 and 700 voices. Rehearsals will be held in Handel Hall, April 25th, May 2nd and 9th, and on Auditorium stage May 15th and 16th, and the concert being May 17th. Former members wishing to sing, and failing to receive notice, are invited to introduce themselves at the first rehearsal, April 25th.

Sig. Mareschalchi, assisted by Robert Stevens, pianist; Rudolph Berliner, violinist; Mrs. Pardridge, and others, will give an operatic concert Thursday evening, April 28th, in Auditorium Recital Hall, presenting the following program: March in D flat, Hollaender; Robert Stevens. (a), "Occhi Lucsnti" ("Bright Eyes"), Mareschalchi; (b), "E Mi Recordo" ("I Remember"), Mareschalchi; George Dunstan.

Aria from the opera "Cavalier Rusticana," Mascagni; Mrs. Eleanor Pardridge. "Air de Ballet," Moskowski; Robert Stevens. (a), "A Summer Night," Goring-Thomas; (b), "Serenata," Tosti; Miss Kate Condon. Duo from the opera "Cavalier Rusticana," Mascagni (for soprano and baritone); Mrs. Eleanor Pardridge and Signor Mareschalchi. Concerto for violin, De Beriot; Mr. Rudolph Berliner, Selections from opera "Ballo in Maschera," Verdi.

"The Creation" will be presented at the third concert given by the Lutheran League Chorus, 150 voices, under the auspices of the Geth. Church Sunday School, at the church, corner of May and Huron streets, Friday evening, April 29, 1898, assisted by the following soloists: Mrs. Ida Hemmi, soprano; Mr. Stanley Davies, tenor; Mr. Sidney P. Biden, baritone, and orchestra, under the batonage of Mr. Alfred A. Holmes.

* * *

Occasionally a genius appears and commands wondering admiration. On April 5th Mr. John. S. Van Cleve was tendered a testimonial concert, under the management of Miss Carrie Woods Bush, at Steinway Hall, and his powers as an artist and a composer were rendered thoroughly apparent. For upwards of 20 years Mr. Van Cleve has been a musical critic, and for many years he has ranked among the few truly great ones in this country, his work in this line having won for him most eminent distinction. His analyses are regarded as standards. Wherever in the United States musical criticism is known, the name of John S. Van Cleve is a "household word." But criticism, interpretation and composition are different branches of study, and to attain strength and position, each requires a distinct and separate training. Apart from his other gifts, Mr. Van Cleve's greatness in each of these lines stamps him a veritable genius.

The works presented by Mr. Van Cleve were: Beethoven, Sonata, A flat, op. 110; for encore: Beethoven, Theme of Opening Movement, op. 109; Chopin: Impromptu, A flat, op. 27; Nocturne, F, op. 15, No. 1; Etude, C sharp minor, op. 25, No. 7; Grand Polonaise, A flat, op. 53; Van Cleve, Grand Sonata, G sharp minor, op. 1.

As a pianist Mr. Van Cleve is thoroughly entitled to the degree of artist—master. His technique is equal to the demands, enabling him to fully express himself, and any one who has ever read one of Mr. Van Cleve's criticisms appreciates the significance of this. His own Grand Sonata is a serious work and is worthy of extended analysis.

Dr. Louis Falk, Messrs. Bernhard Listemann, F. W. Carberry and Cyril Bruce, and Miss Edith Adams and Mrs. Jennie Osborn appeared, sustaining the reputation established by each. The violin playing of Mr. Listemann creates an insatiable appetite for "more." As an accompanist Mrs. Hess Burr is magnificent.

SAMUEL LOUIS JACOBSON.

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Chas. W. Clark, baritone, was heard the past week with the Chicago Orchestra. Mr. Clark has returned to us from a six months' sojourn abroad, where, we are informed, his time was spent studying with Europe's greatest singing masters. That he has been an ardent pupil is evidenced by the beautiful vox humana stop he has cultivated. A vocal tremolo may be artistic, but already a great deal of unfavorable comment is heard on all sides about Mr. Clark's vibrato, and we understand that he has concluded to content himself with American singing teachers and is studying with Mr. Root to try and get rid of the profuse vibrato the great singing masters taught him. We question whether vibrato, once cultivated and so obnoxious to musical ears, can ever be eliminated. We are sorry for Mr. Clark.

* * *

WITH THE MUSICAL CRITIC.

During the month of March the Chicago Orchestra made a brilliant and successful tour through the eastern cities. The echoes from every quarter were resonant with praise, and one of the orchestra men said to me that the Chicago audiences, though large, seemed very languid and cold, in comparison with the audiences of New York and Boston. I believe this to be a well founded criticism. It would be well for any audience, gathered to hear music, if it could always bear in mind that, though money may secure food and shelter, it by no means can supply all the inspiration needed by a pianist. Artistic sympathy—that is, real enjoyment, and close following of the music, and a strong, varied expression of that sympathy—operates on the musicians like some potent lymph, some life-giving elixir, as magically as that fragrant wine, with mysterious powers, described by Marie Correlli in her "Romance of Two Worlds." If an audience remains breathlessly

still and attentive during the performance of the music, and then bursts into hearty and widely diffused applause, the artists feel it like an electric thrill of intense life. The Orchestra, on its travels, gave twenty concerts, and the consequent fatigue was terrible. The accident, which came within a few seconds of killing the whole orchestra, did destroy some of their most valuable instruments, among the rest a \$5,000 'cello belonging to Mr. Steindel.

The first concert of the orchestra, April 1st and 2d, showed marks of roughness, but the performance of "Eroica" was a model of dignified, animated interpretation. It is noticeable that Mr. Thomas now takes the "Trio of the Scherzo" (where the passage occurs for three French horns) slower than formerly, thereby rendering the passage, which is usually bungled by the best players, as clear and sure as could be wished. The recent soloists were Ysaye, who gave the D minor or second Concerto of Bruch with inimitable grace, and the world-wonder, Josef Hofman, who played the fourth or D minor Concerto of Rubenstein. After hearing this young artist in his recital I am willing to accord him high place, especially for great technical sureness, and a good, though not phenomenal, degree of interpretive insight, though his performance of the concerto was disappointing. The insufficient strength of the last movement was apparently accounted for by the fact that on Friday he split the finger-nail of the third finger of the right hand. The singers at the last concert also deserve an approving word. Mrs. Minnie Fish-Griffin sang her difficult solo in the German Requiem of Brahms with beautiful, high-sustained tone and good sentiment, while Mr. Clark acquitted himself in all respects excellently. The last concerts brought us a noteworthy performance of one of the greatest works in the whole realm of choral music, viz: the German Requiem, by Johannes Brahms. Here is a man who actually equals if he does not positively surpass Bach. His materials for harmony and instrumentation are richer and more modern than those of the elder master, while the loftiness of spirit, the intellectual depth and the fervent religious feeling are up to the highest demand. The chorus, though small in numbers, sang with a rich tone, firm attack, remarkably clear enunciation and as good a degree of balance among the parts as we could expect. It was surprising to hear so few voices produce as solid and satisfactory an effort, but this is owing entirely to the deep insight, the unselfish art enthusiasm, the painstaking patience and the tireless energy of Mr. Mees. This gentleman is certainly one of the most learned, honest, earnest and useful musicians in the United States.

Mr. Drake, whose portrait appears on our front page this month, gave recently in the Auditorium recital hall a notable chamber concert. He was assisted by Mr. Biden, the clever young baritone, and Mr.

Liebling, the famous pianist and teacher. The program was in every respect extremely interesting. A part of Beethoven's great Kreutzer Sonata, which has never been surpassed unless possibly by the late sonata for violin and piano. Brahms opened the evening and received a warm, sympathetic interpretation by the artist. Later, Mr. Drake gave the transcendental work of the Virtuoso School, named the "Great Hungarian Fantasia," by Ernst, and a movement from the D major Concerto of Paganini. As a violinist, Mr. Drake stands high both in executive and interpretive ability. His tone is often extremely sweet and pure and in all manner of interpretive passages his execution is facile. He has done a large amount of recitalizing in conjunction with the Dirthick Musical Literary Clubs which are scattered throughout the whole country and his future as an interpretive artist cannot fail to be brilliant.

The Choral Societies of Evanston gave on the evening of Tuesday, April 19th, a capital performance of the cantata by Kohn entitled, "St. John's Eve." The work is like "Sleeping Beauty," a semi-dramatic cantata, and is marked by that clear, sweet, fresh style characteristic to British composers such as Sullivan, McKenzie, Goring-Thomas and others. It is of considerable difficulty but received from the chorus a brilliant, spirited interpretation, the quality of tone developed by the choir being thrilling at times. The orchestra was partly made up of the students from the Northwestern University, with Mr. Harold Knapp head of the violin department as concert master and partly by members of the Chicago Orchestra. The soloists were Mrs. Proctor Smith, soprano; Mrs. Neilson Dreyer, contralto; Mr. George Hamlin, tenor, and Mr. Biden, baritone. They all acquitted themselves with credit. The Director of music in the Northwestern University, Mr. P. C. Lutkin, conducted the concert and it was in all respects creditible to him and to the performers.

Miss N. Estelle Harrington, a pupil of the popular voice teacher Mr. William Nelson Burritt, assisted by Miss Louise Castie, contralto, and Miss Harriette Brown, accompanist, gave a successful and well attended recital at Kimball Hall, on April 12th. I was especially pleased with the easy, free delivery of the voices and the clear pronunciation of the words.

At Kimbal Hall, on the evening of Friday, April 15th, the National Conservatory of Music gave a fine chamber concert in honor of Mrs. Catharine Wade. The lady displayed considerable schooling. Such artists as Mr. Krauss, of the Chicago Orchestra, violinist; Mr. Amato, of the Chicago Orchestra, celloist; Mr. Line, pianist; Mr. Lauders; Miss Wardrope, pianist, and Mr. Dunham, organist, gave eclat to the evening by their talent. J. S. VAN CLEVE.

* * *

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TWO TALENTED CHICAGO CHILDREN.

A N ARGUMENT in favor of the law of heredity is to be found in the clever work of the two small daughters of William H. Sherwood, the pianist. Were it not for the fact that the famous composer of "Buy a Broom" and half a hundred other classical and popular selections for various musical instruments so strongly deprecates the forcing of childish talent and the fostering of the child prodigy in any of its numerous forms and manifestations that he will have none of either process for his own children, there is small doubt but that the two little ones would have long since earned more than municipal fame in their respective branches of art which they love and follow.

Ethelinda, the elder, although her thirteenth birthday is scarcely past, is able to interpret some of the great masters and tone poets. Her work in this direction, too, is characterized by a quality of finish too often missing from the efforts of older students. Nor has the technical knowledge and training necessary to her playing been forced upon her. She has always enjoyed fingering the piano, playing many selections by ear, and playing them perfectly, when only four years old, while not until after the completion of her sixth year was she allowed to learn even the first rudiments of musical theory.

Her mother, who, as Miss Estelle Abrams of Pittsburgh, earned before her marriage no small amount of local fame as a pianist, having won three first-prize medals at the Pennsylvania Female College, was the first teacher. Her aunt, Miss Eleanor Sherwood, afterward took charge of her musical education, while for nearly two years she has studied with her father. The amount of time which she spends at the piano, however, is entirely regulated by her own tastes and inclination. One hour a day is the most which the busy little maid, much occupied by her ordinary school duties and the languages, in which she also excels, ever gives to the music she loves so dearly. And in this course she is upheld and strengthened by both parents.

"We have been asked to permit her to play in public many times," says Mrs. Sherwood, "but have never consented, with the single exception of the anniversary of the Sherwood Club, occurring a few weeks ago." At this club the little maid rendered the Beethoven sonata, opus 14, No. 2, and so fine was her interpretation of the difficult work as to surprise even the friends who had heard her play in private many times, and to call forth glowing predictions for her musical future. Mr. Sherwood, however, who would far rather that his daughter should become a thorough musician and student than a famous pianist, insists that instrumental music shall, for the time being, be made secondary to her other studies. After her graduation from the Dearborn Seminary, where she is now

working, the youthful pianist will pass through college. This period of her education over, she will then take up music as a life work, supposing her still inclined in this direction, and complete her studies with the best American teachers of the time, as her parents are convinced the most advanced methods of teaching are in America to-day. The little sister, Ruth, is a budding votary of the kindred art of line and color. A strong suggestion of inherited talent is also at hand to partially account for this pretty child's skillful love of drawing, relatives of both parents having done brilliant work with the brush. Mrs. Harry W. Edwards, the young sister of Mrs. Sherwood, for several years held a scholarship at the Pittsburg School of Design, and is recognized as a clever miniature painter, while a sister of the little girl's father, Miss Mary Clare Sherwood, at present the art teacher at the Francis Shiner Academy of Mount Carroll, Ill., is a pupil of William Chase, the famous New York artist. In common with both these youthful relatives, little Miss Ruth possesses the true artistic temperament, which loves beauty for its own sake, but so overflowing with good spirits and vitality is she that just now she manages to keep still long enough to produce the clever sketches which mark her as so unusually talented for her seven baby years, is a wonder.

For something less than a year she has received regular lessons in drawing, but ever since she has been able to hold a pencil she has delighted in nothing so much as the making of the little pictures—real pictures none the less for their occasional crudity—which form at once her play time, recreation and employment.

Despite the little one's extreme youth, she is just beginning to work in color, and some of her studies in pastel are especially good in form and shading. That the child will ultimately develop into an artist, and of no mean ability, is beyond doubt or question. In the meantime, and following out the wishes of her parents, no less than her own inclinations, she is a happy, healthful, playful child, overflowing with fun and merriment, fond of athletics and outdoor life, and only drawing for the love of it.

As examples of cultured, traveled, but quite unspoiled and natural childhood, the "Sherwood babies," as the pretty children are affectionately called by their friends, are rather remarkable; not the least noticeable feature of their character and deportment being the utter absence of self-consciousness or forwardness which distinguishes them. They are, in spite of their unusual talent, as simple, unassuming and charming as any children in the city.

* * *

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CORRESPONDENCE.

Omaha, Neb. ONE frequently hears the assertion (made by those who know better) that musically Omaha is far below par, and that it is worse than useless to attempt anything of any merit here. These assertions are utterly unfair and totally without foundation. Any attraction of merit always meets a splendid reception. Many attractions, that do not possess a very great deal of merit, receive a much larger patronage than they deserve. On the 28th of March The Bostonians presented "The Serenade" to a splendid audience, some 300 people standing, and certainly no one would be venturesome enough to say there is very much of merit in "The Serenade," as sung by the present organization of The Bostonians. However, this did not prevent the sale of some 100 "standing room tickets" for their performance the following evening, when "Robin Hood" was presented, and badly presented at that.

On the 6th inst. the Damrosch-Ellis Grand Opera Company presented Rossini's "Tho Barber of Seville," with Signor Bimboni in charge of the baton and Melba as Rosina, Salignac as Almavivas, Campanini as an ideal Figero, Bartolo being sung by Signor Carbone, Basilo by Signor Viviani. At eleven o'clock on the night of March 29th the line had formed at the ticket window to secure tickets for the Melba engagement. The seats went on sale at 9 a. m. of the 30th, many people standing in lines the entire night, and this, too, with the seats at \$5.00 each for the lower floor of "The Boyd's.". Yet people say Omaha is not interested in music. The house was all sold by the day of the performance, and the box office receipts are said to have been over \$5,000. The evening for the performance came, and a splendid audience assembled and were all nicely seated promptly at 8:20, the opening strains of the orchestra being heard at 8:25. It was a fine performance, Melba being in splendid voice and apparently pleased with her magnificent reception. Her voice simply beggars description; it is the most beautiful we have ever heard. Her acting, however, leaves much to be desired, as it is totally flat, insipid and characterless; but we forgive her all this, and remember only that wonderful voice. In the "Music Lesson" scene she played her own accompaniment upon a piano and sang Tosti's "Mattenoti, and did it extremely well. In response to an enthusiastic recall, she sang a verse of "The Old Folks at Home" and made it very effective; the enthusiasm was immense, and she was compelled finally to sing a second verse. She did this grudgingly and very ungraciously, and by that alone the house, to a large extent, got out of harmony with her, and from that point until the finale she did not again get into complete touch with her hearers. Campanini rendered "Figero" faultlessly and was enthusiastically received during the entire performance.

Salingnac's rendition of his part was a work of art and his beautiful voice made a splendid impression. Carlone's "Bartolo" left nothing to be desired; he lived the part, and 'twas scarce possible to believe he was not in reality Bartolo. Viviani's work is always good, and this was no exception to the rule. As a whole the presentation was a satisfactory one, and we will be glad to have them come again.

On the 14th inst. Mr. Joseph Gahm gave the first of two piano recitals at the First Congregational church. The church was comfortable filled with friends and admirers, and all felt satisfied with the evening's entertainment. Mr. Gahm rendered the program without assistance, and every one of the 17 numbers were enthusiastically received, he finding it necessary at times to respond with other selections. The program was made up of selections from Bach-Tausig, Beethoven, Cramer, Schubert, Liszt, Chopin-Subrino, Chopin-Bennett and Raff. The second recital is to be given on the 28th inst., when Mr. Gahm will be assisted by Mr. Hans Albert, violin, and Mr. Homer Moore, baritone. We look forward to it with pleasure and hope Mr. Gahm will favor us with more recitals in the future.

We understand that The Deithick Musical Literary Club have arranged a very interesting public recital for the 25th inst. The proceeds, it is said, will be devoted to the Criek, and that assures a large attendance.

The music for the Exposition is making very satisfactory progress.

Mr. Franz Adelman is spending a week in Denver with his best girl. Several of the worshipers at his shrine here will await his return to Omaha with interest, and if he returns a single man will all but hug the dapper little conductor to death. Nor do we blame them.

L. N.

* * *

Cincinnati, Ohio. IN the third and last concert of the season last night, in Music Hall, the Apollo Club distinctly set its seal upon the course and direction of progress it determined upon at the beginning of the year. It had been objected, and not without reason, by many that the artistic life of the club was at a standstill, and that it could and would not move out of the narrow circle of past song and glees with a scanty accompaniment. The club has given this presumption the lie and placed itself upon record as having taken a very considerable step higher in the direction of serious and meritorious chorus work.

The works were new to a Cincinnati audience. Both were by French composers—Gounod and Massenet—and both revealed considerable musical talent and original treatment. Especially is this to be said of Massenet's "Eve," which in its orchestral as well as choral structure is beautifully descriptive and dramatically worked out. The club was assisted by a

select orchestra from the symphony forces, and this added completeness and form to both performances. The piano accompaniment of Mr. Louis Ehrgott was an additional force, and it made itself especially felt in the solos of Bispham and Hamlin. There are few accompanists who contributed so much fibre and musical value to the singing as Mr. Ehrgott.

Mr. Bush W. Foley, director, conducted with energy and fine capacity. He may well feel proud of the results. The chorus under his training is improving in its dimensions. It is becoming of splendid growth. At no time in its history did the chorus sing with more assurance, control and force than in Massenet's "Eve." There were some good climaxes, and the men's voices asserted themselves particularly well. There were a few uncertainties in the attack, and of course the tenors were expected to suffer by way of comparison, but a few shortcomings might easily be overlooked, where the totality of effect was so highly commendable. It was a pleasure to listen to some of the crescendos, they were brought with such roundness and fullness.

The chorus fully proved that it can not only command the effects of a higher finish, but a power and volume equal to the requirements of dramatic contrasts and climaxes. The women's chorus sustained its part of the work nobly, the sopranos and altos being in good proportion and blending well together, and from a general standpoint the chorus work showed fine expression and tone quality. Of the three soloists of the evening, Mrs. Genevieve Clark Wilson, soprano; Mr. George Hamlin, tenor, and Mr. George Bispham, barytone, it would be difficult to determine who pleased the most. Mr. Bispham has no doubt the most interpretative art. He breathes art in every detail of his work. One forgets all about his voice, which by the way does not impress one with any greatness, and follows only the conception, the soul, the inspiration which he evokes. Nothing better could have been desired by way of artistic ensemble than the duet singing with Mrs. Genevieve Clark Wilson in Massenet's "Eve." The blending of the two voices and their artistic proportion were striking. His singing of "Archibald Douglass," by Loewe, was in poetic lines and full of dramatic power. It was a reading to the very soul. As an encore he gave a song of Rudyard Kipling, by Walter Damrosch.

Mrs. Genevieve Clark Wilson left a splendid impression. She has artistic proportion, sense and temperament. Her voice is not dramatic, but it has expression and musical quality. Her high notes are particularly clear and penetrating. Her solos in Gounod's "Gallia" were sung with artistic repose and intelligence, and in the more pretentious chorus work of "Eve" she stood abreast with the other two soloists. She certainly won her way into the affections of the audience, and deserved her success.

Mr. George Hamlin fully sustained previous impressions recorded at the first Apollo Club concert. He grows upon an audience. He knows how to husband his resources, and brings them out at the proper time. In this way he succeeds to impart considerable dramatic expression to what is essentially a lyrical voice. His singing of an aria from Massenet's "Herodiade" was impressive, and he responded to an encore.—*Cincinnati Enquirer, April 15th.*

* * *

Denver, Col. THE past month in local musicale circles has been rather quiet. With the Bostonians an accomplished fact and Melba to come, home artists have possibly felt a little wary about venturing forth.

In the near future comes the third concert of the Tuesday musicale. The club is to be assisted by the Appollo Club in several mixed choruses, and the ensemble work of the two clubs has already created much interest and enthusiasm.

The musical department of the Woman's Club held a most enjoyable opening meeting on the 19th of March. The afternoon was devoted to woman's place and influence in music and to Wagner. Mrs. Smissaert spoke on the former subject most entertainingly, calling the attention of her hearers to many points in regard to women composers and artists not generally known. Well known talent assisted in the vocal and instrumental portion of the program, and the junior chorus won new laurels for their dear little selves.

One of the most elaborate and delightful musicales of the season was given by Mr. Atherton Furlong at his studio on Thursday evening, March 17th. Among the artists assisting were Mrs. Southard-Clayton, Mrs. Hunsicker and Mr. Walther. In conjunction with the music, Mr. Furlong had arranged an exhibit of paintings loaned for the occasion by Mr. H. B. Johnson and Dr. Elsner; so that the evening's entertainment was unusually interesting. The programs which were intended as souvenirs of the occasion deserve special mention, as they were perfect gems of artistic tastefulness.

On Wednesday evening, March 30th, a Benefit Concert was given in Unity church. Those taking part were Frederick Howard, baritone; Mrs. Southard-Clayton, soprano; Mrs. F. M. Keezer, contralto; Mr. Walther, violinist, and Mrs. Lucien Brinker, accompanist. The program was attractive and enjoyable from beginning

to end, and the very hearty applause tendered each and all of the artists, spoke well for the interest and attention with which they were heard. M. M. K.

* * *

Grand Rapids, Mich. THE annual meeting of the Michigan Music Teachers' Association will be held here in June this year. One of the most successful conventions ever held in the State took place in this city seven years ago, and from present indications the meeting which will be held June 28th, 29th and 30th will surpass any of the former ones. The executive and program committees promise exceptional attractions, both musical and convivial.

Mr. George Hamlin will sing with the Schubert Club of Grand Rapids, Mich., May 30th. Among other Chicago singers who have sung with this organization (which is composed of sixty men's voices) are Mrs. Genevra Johnstone Bishop, Miss Genevieve Clark Wilson and George Ellsworth Holmes. The latter was a favorite in Grand Rapids, and sang with the Schubert Club shortly before his death. The director of the club is Francis Campbell, a well known baritone and voice teacher. Mr. Campbell intends locating in Chicago as a concert singer and teacher.

* * *

Evanston, Ill. THE closing lecture of the season was given by Mrs. Coe, before the musical Department of the Woman's Club, on the 14th, at the home of Mrs. H. D. Cable. This was the third of a course upon the history and development of music, and treated of "The Sonata; its Developement and Form," by Beethoven, and "The Nocturne," Field and Chopin. At the close of the lecture Mrs. Cable was re-elected chairman of the committee for the ensuing year.

On the 19th the Evanston Musical Club presented "St. John's Eve" before a large and appreciative audience. This was the final concert of the season, and to say the season closed well were to put it mildly. The club responded well in every passage and merited every accorded sign of approbation. The assisting artists were Mr. Geo. Hamlin, tenor; Mrs. Proctor Smith, soprano; Mrs. Christine Nilsson-Dreier, contralto, and Mr. Sidney Biden, baritone. The orchestra was composed of members of the University Orchestra and Chicago Orchestra.

W. S.



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A pupils' recital was given the evening of April 19th, at Kimball Hall, by the Gottschalk Lyric School. The following program was very creditably interpreted: Piano—"Hunting Song," (Mendelssohn), Beva Pomeroy; Vocal—"Flower Song from Faust," Miss Ella Gilmore; Piano—"Twilight Whispers," (Geibel), Stanley Mills; Vocal—"Alone," (Seebroeck), Mr. Shirl E. Lewis; Piano—"Sonatina," (Kuhlau), Irene Framhein; Recitation—"Leak in the Dyke," Minnie Pomeroy; Piano—Hilarity, (Lichner), Louis Heyn; Piano—"Tulip," (Lichner), Lila Snell; Vocal—"Spring Song," (Lyons), Miss Mae Baker. Accompanist, Mrs. Eleanor Mansfield Fisher.

The performance of the Mikado at the Lakeside Club was a great go, with an orchestra of twenty-four. Helen McConnell as "Katisha," Chas. T. Barnes as "Nankie Poo," and Ed. Hull to run the stage. There was a professional snap that reminded one of a down town theatre, while Yum Yum and all the other pretty girls were ahead of anything we remember of seeing.

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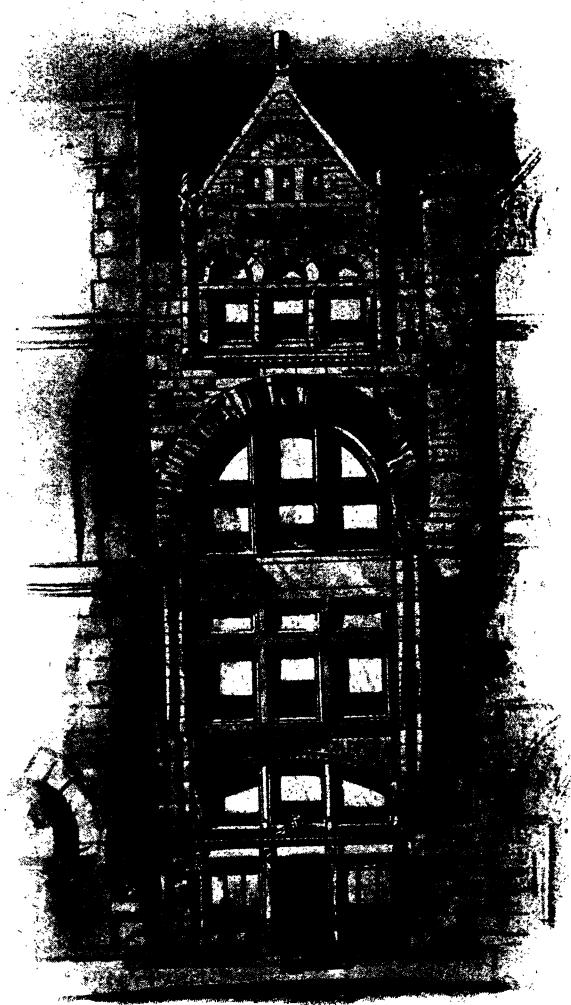
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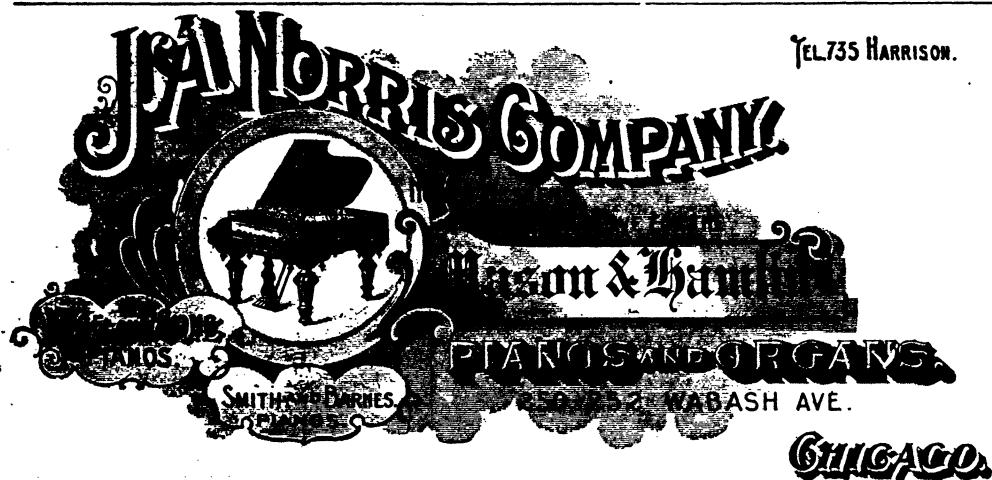
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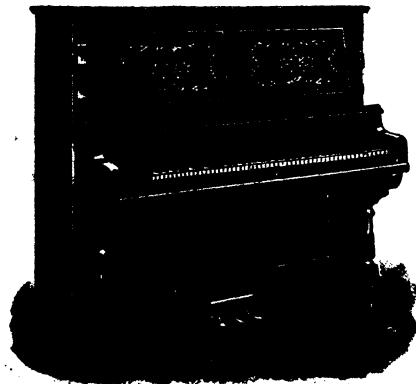
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